342 restraint, a mental flexibility of its inhabitants and follows along the path of the natural development that has led from the old "smoke house" to the present-day form of the Lithuanian farm. (10)

10. Cf. the presentation of the types of design of the Lithuanian farmhouse in Mortensen (op. cit., pp. 93-96) and the analogous drawings in Galaunē (op. cit., p. 55). [See cat. 13, pp. 113 + 114 -- Analyst]

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342 If the external form and organization of the farmhouse resulted at first from practical requirements, at the same time the wood construction was easier to work with and met the needs of decoration to a greater degree then the simple stone construction. It is understandable that the artistic embellishment extended predominantly to the appendages of the buildings. Here Lithuanian ornamentation unfolded in beautiful patterns based partly on the surrounding nature and partly constructed according to strict geometrical principles. The richest decorations of this type are found in the klētis, again proof that this peculiar building was not a simple granary but the primitive dwelling. We find the instinct for artistic forms both in the various types of carved columns of the porch and the beautifully vaulted arches at the ends of the sides. (11)

11. P. Galaunē, op. cit., p. 62.

The front part of the dwelling, resting on four columns, exhibits in its ornamentation elements of the baroque and the renaissance, whose models, following Galaunē, /106/ we will have to seek first in the buildings of Lithuanian castles and farms of that period. A parallel phenomenon of this sort of adaptation to a more general cul-

•531 322 342 tural level is formed by the colorful ornamentation of the old South German farmhouses. Especially the carved decorative mouldings which close the front part of the Lithuanian dwelling toward the roof exhibit a great ornamental richness. The massive front doors of the farmhouses are usually decorated with a rosette, the symbol of the sun. Stylized animal and plant patterns are born primarily by the upper end mouldings of the windows, while the often brightly painted shutters themselves are decorated with carved rosettes. The so-called "gable horns" are basically no more than the gable-shaped supports of the long pole that forms the ridge of the wooden house. A lively need for ornamentation has shaped them in Lithuania, similarly as in North Germany, into the most varied forms. We find the silhouetted imitations of horse heads, as well as birds, flowers, and people.

The ornamental decoration of the Lithuanian farmhouse frequently exhibits in the north and northeast of the country Russian influences of style which differ distinctly from the Lithuanian patterns. The latter extend farther back into antiquity. "We will not be mistaken," says the Lithuanian art historian Galaunė, "if we maintain that among no other people, with the possible exception of the Letts and Finns, such an abundance of primitive elements has been preserved as in our ornamentation." (12) This ornamentation,

12. Ibid., p. 23.

concerning which more must be said in another place, in its application to the Lithuanian farmhouse, is of strict proportions and pure form. It is harmoniously fitted into its principles of construction as to proportion and line. And as there is no farmhouse in the whole country that does not have its little flower garden which is

•53/ lovingly cared for by the girls, this same loving
322 attitude took the elements of Lithuanian ornament-
342 ation out of the surrounding nature and decorated the simple house of the Lithuanian farmer with its symbols.

/107/ 2. The Village Church

000 From what was said above results also the special mood which hovers over the Lithuanian villages and which hardly an artist who has once stayed in Lithuania has escaped. One must, perhaps, have wandered oneself through the country and entered one of these quiet farms, which nothing betrays from afar but the circle of trees which surrounds it. One must once have made a long journey through the country, have experienced the colorful shades of an evening in the East, the rushing of a village stream, the fragrance of the little hidden gardens. For this mood is necessary to the understanding of the Lithuanian village.

[346] On the highest hill in the village lies the church, plainly built in the simple forms of log construction.

Let us remember how we regard the city church or cathedral as the symbol of soaring worship of God in a wealthy commercial and royal city. Here everyone feels the concentrated energy of the whole population directed toward the attainment of a higher goal, dedicated to a higher, supernatural idea, desirous of giving here its best. But is it basically any different with the little Catholic village churches of Lithuania? Is not in the last analysis everything which the human spirit has created in the sense of a higher idea, a pious ideal, to be considered as equally valuable?--with the sole difference that in the one case the idea was able to unfold freely, while in the other case it remained bound within simple limits. With such thoughts one may enter

532 been to any greater extent. This happened in connection with the emergence of a new nationalism which is intent at tracing the spiritual forces of its own country as they are manifested in folk art and folk customs--on the other hand through the development of expressionism, whose representatives created mood and suggestive animation out of the art of the primitive. All external phenomena are reduced by expressionism to the last degree of their simplicity. External experiences yield to inner spiritual phenomena. Thus it is no wonder that the products of Lithuanian folk art, above all the peasant wood sculptures, at the international art exhibition in Monza, in 1925, had an unusual success. It was precisely the contrast between the naivete of presentation and the power of their expression which found understanding appreciation and recognition.

/128/ The expressionistic elements mentioned by us are characteristic not only of the area of religious folk art which we have treated so far. They are manifested with equal strength in the secular areas of peasant art. We have thus come to the extensive field of handicraft, which has been independently developed in Lithuania in the manifold forms of wood carving, weaving, pottery, decorative painting, and many others, and whose products have found loving appreciation and recognition especially among German artists and scholars.

531 4. The Home and in the Village
322 Woodwork, Ceramics, Ironwork, Decorative Painting

In considering these branches of folk art, too, we must proceed first from wood carving, for the forest gave the Lithuanian from olden times everything which he needed for his life in the way of household articles--from the wicker cradle to the towering cross in his cemetery.

•531 If he gave to the laboriously carved object a
322 special beauty, a characteristic ornamentation, he raised it thus above the ordinary and gave it its own stamp and individual significance. In his already mentioned essay, (39) the East Prussian poet Alfred Brust writes concerning this wood-

39. Alfred Brust, cf. note 21.

work: "The center of gravity of creative art in Lithuania has rested in handicrafts. Especially in the wooden objects of practical use an expressionistic spirit of joy and satisfaction is felt. Although very much of this home art has been lost through fire in the war, there are in the farms of remote villages still a quantity of beautiful objects which, if shown in an exhibition, would leave a deep impression among the connoisseurs. Chests, tubs, and mortars of every variety attest to great artistic /Unnumbered page with illustration--Bell Tower in the District of Telšiai/ /129/ industry, and pine-chip holders of deceptive primitiveness betray an excellent taste for a unified pattern in household articles."

The strong artistic force which speaks from these peasant articles of everyday use has also directed to itself the attention of many other artists; I may name among others Prof. Buhe and Prof. von Osterroth. Above all it is the manner in which the Lithuanian ornamentation grows out of the object itself with absolute artistic logic. Hans Heinrich Schaeder speaks of this in an essay written with great love; (40)

40. Heinrich Schaeder, loc. cit., p. 62.

"The whole creative activity of the Lithuanian is a unity, and rooted in the deepest foundations of his soul. Thus it comes about that every individual part of his life's utterances is basically

531/322 bound to every other and seeks a relationship to the totality of his life. He does not have the intention of decorating the objects which he makes for his use, but lets the ornaments, the arabesques, sprout out of them with no less necessity than that with which a plant produces the blossom out of itself. Thus there is no handicraft among the Lithuanians; whether he weaves a belt or applies colors to the shell of an egg--always it is the truly artistic instinct that moves him. All these things have the direct effectiveness of great art."

Still a fourth person may be mentioned in this regard, the founder of the Kaunas City Museum, the old Tadas Daugirdas (Thaddäus von Dowgird), who was not only an eccentric, but also an artist, and from whom stems the characteristic saying: "The Lithuanian does not make, he creates. To make is nothing; to create is everything."

Thereby the nature of Lithuanian household art is clearly enough paraphrased: out of a creative imagination, bound by inherited traditions, originated the forms and decorative motifs of the wooder household objects as well as the patterns and colors of those colorful ribbons and aprons which will occupy us at the end of this chapter.

/130/ The ornaments which decorate the practical objects of the peasant household contain no hidden symbolism. In part they are the same geometrical forms that we already have encountered in another place. They resulted from the technique of lines and nothces which were primarily used in such articles as come frequently in contact with water, like the wash paddles which the Lithuanian peasant woman still uses today for her laundry. The most beautiful objects, however, are executed in deep carving, or the ornament is completely cut out, as we see it, for example, in towel racks, and thereby developed into some-

322 thing of their own. We find as ornaments rosettes,
531 stars, and wavy lines, interrupted and lozenge frets, also stylized plant patterns--though less often--on chests, dishes, platters, canes, etc. On spindles and distaffs, on the other hand, the favorite ornament is the circle divided into six segments, the ancient symbol of the sun, whose production presents only little difficulty and therefore is often repeated. Only on coat racks do animal forms appear, taken from nature, primarily birds. Splendidly carved towel and spoon racks, knives, forks, and spoons, shuttles and whetstone holders, boxes and caskets, even carved flasks show great technical skill and artistic manipulation. Only in rare cases does an object of household use remain without ornamentation.
[354] The old žibintuvas, the pine chip holder, an often very beautifully carved frame holding the chips that illuminated the work room, is today
[533] found only in museums as is the kanklės, the ancient zither-like instrument of the Lithuanians, which is also richly carved, and which today has awakened to a new life. (41) In all of these

[113] 41. On the development of the kanklės cf. the basic work of the Swedish Professor Tobias Norlind, Bidrag Till Kantelens Historia (Särtryck ur Rig, 1923).

patterns sways an inner rhythm that attests to an absolute feeling for style. One should also never overlook the fact that these objects were created only for personal pleasure or for the pleasure of people to whom they were given--as perhaps by a youth to a maid. Thus they maintained the charm of the personal and direct and also the value of uniqueness.

/131/ In view of this joy in the ornamentation of practical objects it is almost astonishing not to find furniture decorated with carving in the

Lithuanian village--be they peasant beds, tables or benches. Here rules rather a peculiar sobriety, which is to be explained only by the fact that there has never been a bourgeois culture in the Western sense of the term in this country, formerly a part of Russia. But this seems under any circumstances to be a prerequisite to a rural residential culture.

A home industry bringing artistically worked wooden objects onto the market did not formerly exist in Lithuania. Quite in contrast to Germany, for example, folk art, although reaching such height of expression, did not produce a national handicraft. Neither was this art developed into a handicraft in the countryside--this was opposed by the peasant's home economy--nor was the city handicraft--we may think, for example, of the interior furnishings of the city church--stimulated by it. The reasons for this will be discussed in the chapter on the intellectual culture of the city.* We speak, therefore, quite intentionally in this regard of a home culture. Only in recent times has a handicraft arisen in Lithuania on a national basis, such as Daugirdas aspired even before the World War.

There is no question that the rich store of forms of the Lithuanian home art offers a favorable soil for the development of an independent handicraft. To be sure, modern Lithuanian handicraft, as it is promoted, for example, by the trade schools, the orphanages, and similar institutions, is still today trying to develop its own avenues. This development is not without danger, for not every path leads to the goal. We see here at times efforts simply to take over Western forms and give up the indigenous ones; this would be an unfortunate break with the Lithuanians' own independently developed, /132/ tradition. On the other hand, attempts at transferring directly to wooden furniture and wooden objects the primitive weaving patterns

* [cat. 116, pp. 145-195--Analyst]

600 which were conditioned precisely by the technique of weaving must destroy the inner relationship between object and ornament. Burned or carved juostos on wooden book covers are warning examples. Nevertheless we do meet individual personalities who by their own artistic power accomplish in this area exemplary results; we may think for example of the modern weaving of the Bagnickaitė.

323 531 Compared to the products of a highly developed art of woodwork, those of Lithuanian ceramics are far inferior. Here predominate the primitive stroke, line, zigzag, and ribbon patterns, which are pressed into the clay with a stone or a splinter of wood, and which hardly differ from the patterns of the clay shards from the Old Prussian graves. In addition we find painted vessels. In recent times various attempts have been made to renew the technique of glazed painting on platters, dishes, pitchers, and vases, which has almost been forgotten today.

The forms of the pots are in general not very individual. This is probably connected with the fact that until recently the Lithuanian made his pots, too, of wood or bark, while pottery for a long time lay mostly in the hands of Jewish artists. We find here a retrogression composed to earlier times, for at the art exhibition "Vilna-Minsk" of 1918 there was among the exhibited tiles a special piece from a very old period which came from Panevėžys and was noteworthy in that it represented the Mother of God in the native costume.

531 327 Nevertheless this seems to have been an exception, for in general ceramics experienced no strong artistic development among the Lithuanian people--quite in contrast to iron work, which has been briefly dealt with in the paragraph on roofed crosses.[1] Almost every one of these high crosses ends in a /133/ second, smaller, ironwork cross, which is attached to the other with a thorn. These

[1] [see cat. 116, pp. 124-133 -- Analysis]

327 iron pieces are of unusual grace and lightness.
531 They rise in a rhythmic upswing and repeat the
● theme of the symbolic ornamentation in their own language. Rosettes, flowers, sun, moon, and all the other symbols of the early pagan period awaken in them to a new life, and so great is the diversity of forms that among hundreds of these products of ironwork hardly one resembles another. This high development of form appears especially striking in a country which has no iron supply of its own. Perhaps just for that reason iron was valued as an especially precious metal, for it was worked almost exclusively for such decorative forms. In the daily life of the people it was not able to supplant wood. Therefore, apart from metal work on doors and windows and a very few practical articles of wrought iron, almost nothing has been preserved from olden times. The fact that the art of ironwork, too--insofar as it was art at all--satisfied only the religious need for ornamentation has made it today into a dying branch of the old Lithuanian village art.

531 Unfortunately, the same also applies to the
352 use of colored ornament and decorative painting of practical objects which was earlier practised in the country. The "colorful little windows" of which the old dainos sing have become rare, and beautifully painted chests have been relegated to museums. In Samogitia they were decorated with strong and heavy colors; in the northeast of the country, on the other hand, probably under Slavic influence, with light and lively colors. (42) In

42. A. Rukštelė, see above, p. 42.

the chests that are preserved, principally bridal chests, the predominant ornament is the lily; in addition we find other flowers and leaf patterns, sometimes in imaginative stylizations--also occasionally birds, primarily those which wear rich

•531/352 decorative colors in nature. On the other hand, any representation of human life, /134/ so dear to Poles and Russians, is lacking. From the darkly toned background the colors are set in relief forcefully and without transitions--green and yellow; white and red; green, violet, and yellow--and in still other combinations, which always speak of a sure feeling for colors. In their total impression these chests, in spite of the liveliness of their colorings, have a calm effect. Nevertheless the few examples of this art which I have so far seen seem to me not to express shat I should like to consider the truly characteristic feature of coloring in Lithuanian folk art--the creative force of the colors. This can become truly effective only where it no longer stands in the service of drawing, but makes the surface itself subordinate, as in the flow of the colorful patterns of the Lithuanian decorative ribbons or in the margučiai, the Easter eggs.

531/776 The Lithuanian margučiai (marginti--to decorate in colors) exhibit the same stylized ornamentation in a state of stability that is fluidly shaped in the juostos--leaves, flowers, geomettrical figures in infinitely changing form--but here it is the color which brings it forth, which becomes an end in itself, and which controls and fashions the surface. It is precisely in the margučiai that one can observe how the nature of the complementary colors is fully grasped. The extent of the oval is seen as a unit and only rarely divided into segments. The loving investigator and collector of these little works of art, Tadas Daugirdas, has written some interesting things concerning this branch of folk art. (43) He relied

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43. Thaddäus von Daugird, "Margutschai--die litauischen Ostereier," Kownoer Zeitung, 1917.

•531 796 on a large amount of material including 4,700 colored ornaments and samples which he had collected in the whole area of European Russia and East Germany as far as the Riesengebirge. The egg is indeed celebrated by many peoples as the symbol of awakening life in nature. The custom of artistically painting Easter eggs is known not only in Lithuania but also in other countries, above all in Poland, and probably the Lithuanians took it over from the Poles but developed it further in their own way.

/135/According to the investigations of Daugirdas, the Lithuanian Easter eggs, the most beautiful examples of which are to be found along the central and lower course of the Memel as far as Schmalleningken, differ from the Polish primarily in their calmer colors. On these subdued colors the decorative drawing frequently has an especially beautiful effect. The eggs are cooked, dipped in the coloring--plant colorings are used--and the pattern is scratched in. In contrast to this the Poles paint the projected pattern on the raw egg with fluid wax, and employ for this a little wooden stick which is split at the end and provided with a little narrow metal tube. The eggs are dipped into a lighter, cold coloring solution. They are called pisanki. After drying, wax is again applied to the spots which are to remain lighter, and the egg is dipped into a darker coloring solution. This process is repeated various times with darker and darker colors, so that the egg finally obtains the most varied color patterns and ornaments. At the end the egg is cooked and the layer of wax is dissolved. The Lithuanians employ this process less often, and usually only with two colors.

"The making of the margučiai," says Daugirdas, "is almost exclusively the work and artistic province of the Lithuanian girl, more seldom of the married woman. The eggs are colored on Easter

531 Saturday, but not scratched until Sunday afternoon;
796 making them earlier is considered a sin." The Lithuanian Easter eggs, too, are hardly ever sold in the market. They are gifts of the godparents or the mother for the children and tokens for friends and for the clergy of the town. While the neighboring Letts know only eggs of one color, the Lithuanian margučiai are already attested in the sixteenth century. At the present time the old custom has remained alive primarily in the district of Trakai.

286 Weaving and Related Techniques

That Lithuanian folk art--we may think of the folk song or of the grave crosses, or of any branch at all--forms a unity in its innermost nature and /136/ has created an artistic style of its own, has been pointed out by many critics. The sphere of this art comprises the whole life of a rural culture with a rare compactness; one thing is related to the other, and as the last field, the village art of weaving harmoniously joins this circle.

Flax, harvested in one's own field, spun on one's own spinning wheel, woven on a peasant loom, has been a familiar material in Lithuania since very olden times. Connected with its processing was the song, whose rhythm followed the movement of the loom, and whose words extolled the weavers who knew how to weave fine patterns. Thus in this art there is nothing foreign; it does not rest in the hands of a few--every girl, every woman in the villages still knows it today. And old women still know today that ancient art of spinning where the flax wrapped around a distaff is spun off with the aid of a spindle which the spinner turns with her hand.

286 The colors, too, with which the threads
386 were dyed, were originally quite natural. They were produced from earth, iron ore, plants, birch

286 leaves, oak and alder bark, and the method was
386 guarded as a family secret. Their production was very laborious. The plants were broken up and cooked with the thread; the ashes of the plants were used as a stain. Always only the thread was dyed, never the finished fabric. Thus one obtained serene colors of unlimited durability. Aprons a hundred years old exhibit a quiet brilliance which is still enchanting today. Although the natural colors have gradually been supplanted by modern aniline colors, knowledge of the old coloring technique is still preserved in many peasant families.

286 The use of colors change. Brown, blue, and
301 red were probably the oldest colors. To them was
531 added green. The pattern originated on a white background. We can best recognize the Lithuanian interpretation of color in the juostos, those colorful decorative ribbons which /137/ serve as ribbons for belts and aprons, as fastenings of fur coats, and as decorations for the girls. They are distributed across the whole country, but show provincial differences both in the colors and in the patterns and techniques. Their coloration is analyzed in a fine manner by Karl Brammer: (44)

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44. Karl Brammer, "Litauische Webereien," Litauenbuch, loc. cit., p. 52.

"The nature of complementary colors is grasped here with astonishing sureness; an error never occurs. Red and greenish blue, orange and cyanic blue, greenish yellow and violet are placed next to each other in striking fashion. Furthermore the skillful use of white with opposite colors has a very fine effect. From the use of red and yellow on a black background (*) it can be clearly be seen

* The latter occurs only very rarely. V.J.

that the relationship between dark and brilliant

colors is also very well known. Joy in an abundance of colors indeed exists among the Lithuanians, but not loud joy in loud, bright colors as among the Poles; rather, the nature of color is here much more deeply and clearly comprehended." In addition it may be noted that coloration in the Lithuanian weaving has undergone a development in the course of time--above all in the technique, which on the one hand considerably increased the number of available colors and on the other enhanced their brilliance. We can recognize this when we compare, for example, the thoroughly simple coloration of the oldest ribbons and aprons known to us with that of a later period. This means, however, no lessening of the value of the later colorful weaving patterns; and above all Brammer is right when he lays the principal weight on the sensitivity of the color composition. But just this sensitivity could only later unfold itself to full expression.

An actually inspired hymn to the colorful juostos is sung by another German artist, who was also brought to Lithuania by the World War: Hans Heinrich Schaeder. He writes: "The color is here still freer, since it is liberated from consideration of the body, the three-dimensional space, /138/ and lives only for the surface. The surface is infinitely delicate like the soft material of the ribbons; the color slings to it. One does not grasp the fact that here colorful threads are woven together; did not these patterns grow like flowers under a rising and setting sun? All the secreta and longings of the Lithuanian soul are hidden in these ribbons. These wonderful, serene colors, were they not subdued by the tears of the woman who did the weaving? This melody of lines and colored surfaces, is it not intimately related to the infinite sweetness of the Lithuanian songs?"(45)

45. Heinrich Schaeder, op. cit., p. 64.

In earlier times the juostos were never put

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on the market. Women and girls gave them to those whom they loved. On an old juosta the beginning of a little yearning love song is woven in. A woven dedication mentioned by Kurschat (1911) reads:

I wove as I was able to, I gave it to
whom I wanted.
But I always believed that my beloved
should receive it.

Thus these ribbons often speak of a rare tenderness of feeling, and their colorful patterns seem illuminated by longing and love, by fate and sorrow. In many ribbons there were also, as Otto Glagau (1869) informs us, mottoes in English and French whose meaning the peasant girls naturally didn't know, but which remained preserved in certain families and were always imitated anew. Here, to be sure, we have forms of a later development, just as the occasional use of metal threads goes back to the influence of the Lyon silk industry in the eighteenth century. Otherwise one used in an earlier period only threads of flax, wool, and hemp; the use of silk, on the other hand, has arisen only in most recent times. Frequently these silk juostos are sold today as binders or crocheted together as table runners, but in the villages these uses are unknown.

The production of the juostos proceeds in three different ways. We know pintinės, austinės, and kaišytinės--/139/ i.e. a braiding, a weaving, and a darning technique. The oldest of them is the braiding technique, which is still practised in the north of the province of Aukschtaiten in the districts of Zarasai, Panevėžys, and Ukmergė, though it has become quite rare. (46) The threads

46. A. Rukštelė, loc. cit., pp. 22-23 and 46.

are laid over a board and then braided, beginning

1[juostos, i.e. colorful ribbons -- Analyst]

286 from the middle. Thus result two parts in which
531 the same pattern begins at the middle and runs
301 toward the outer edges. The ribbons thus produced, which can be well stretched, are especially wide. They usually contain a simple pattern of different stripes which cross each other. Their production no more demands equipment than that of the woven ribbons (juostos austinės), which today are the most familiar types and are distributed over all of Lithuania. The weaver ties the colorful wool threads from which the juosta will be made to a hook on the wall with one end, with the other to her belt, after she has wound the threads around a little stick and laid them parallel in such a way that half of the threads are on top and half on the bottom. Thus the warp is formed. With a shuttle in her hand the weaver pulls the cross threads--the so-called woof--through the lengthwise threads according to the pattern, and pushes each cross thread against the other with a kind of wooden folder [Falzbein]. The most difficult part is the stretching out of the pattern.(46)

46. A. Rukštelė, op. cit., pp. 22-23 and 46.

In contrast to these woven ribbons, the third, the darning technique (juostos kaišytinės), has today become about as rare as the braiding technique. Its home is the Suvalkijan area. In the darning technique the colored threads that produce the pattern are pulled through by hand. During the weaving itself, the colorful pattern is embroidered in and pulled fast with the next turn. This technique, for which the weaver needs a little hand loom, "represents considerable progress in the Lithuanian ribbon technique, brought about by the increased use of stylized flowers as weaving patterns, /140/ whose imitation would encounter insurmountable difficulties in the juostos austinės (woven ribbons)." (47)

286 (woven ribbons)." (47)
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47. Johanna Behr-Heyder, Cologne, "Litauische Volkskunst," Leipziger Ill. Zeitung, November 8, 1917, p. 10.

In analyzing the weaving patterns, which are almost exclusively of a geometrical nature, it is in most cases overlooked that the technique of weaving alone had of itself to lead to specific patterns. Certainly the many terms used today were given them only much later, names supplied by all kinds of visible things of the surroundings--the duck, the cuckoo, the hoopoe, the window, the broom, the rose, the fir tree, even the goat's hoof, and many others. That from the technique of weaving many similarities arose with peoples separated in space and time, is thus only natural. From the great variety of designs results the tremendous richness of this ornamentation, especially since the patterns occur in the most varied combinations. To discuss them in more detail is forbidden by the scope of this presentation, but there are certainly many hundreds of patterns.

While in western Lithuania decorative weaving is not so strongly cultivated--apart from Palanga, where primarily juostos with star and flower patterns are favored--the whole abundance of this colored ornamentation is concentrated in the area of Suvalkija, above all in the districts of Marijampolė and Vilkaviškis. This area is also the home of the famous tulip pattern and of the colorful Lithuanian decorative aprons. Simple aprons are known also in the region of Zanavykai and Zarasai as well as in the province of Dzūkija, while in Samogitia they are completely lacking. Nowhere, however, is the coloration unfolded so subtly and the ornamentation to such a richness as in Suvalkija. On a brown, blue, red, or green background the ornament grows like a precious flower. Perhaps the most beautiful of these patterns, the tulip stylized in the most varied forms,

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286 goes back to some symbolic representation, especially since the tulip itself was an unknown flower in Lithuania. The /141/ stylization has progressed so far here that practically only the term has remained. The tulip pattern is repeated on these aprons in a continuous scrollwork, or in fours in a square, or also in combination with characteristically stylized scrolls and leaves.

Galaunė says concerning these aprons: "They are known only in the province of Suvalkija and here and there in the sections of the Vilna area bordering on Suvalkija. They form here a kind of oasis, whose origins we are unable to trace today because of the lack of almost any data. This oasis is so self-contained that its influence has hardly spread in any direction. Ribbons similar to our juostos are found among a large number of our close and more distant neighbors, but the aprons with the tulip pattern woven in are completely unknown elsewhere." (48) It may be added

48. P. Galaunė, op. cit., p. 262.

that the High Lithuanians make only white woven aprons with red cross-stripes at the bottom end, while the aprons of the Low Lithuanians (Samogitians), also white, exhibit red lengthwise stripes.

The weaving technique for the Suvalkija decorative aprons is similar to that for the juostos kaišytinės; they are woven on the loom, and the pattern is set in during the weaving from colorful wool threads, so that it appears as if embroidered. Nothing certain can be said about age and origin of these aprons. We know only that the oldest of those now existing go back to the second half of the eighteenth century. Perhaps, as Galaunė assumes, they once had a symbolic significance and symbolized innocence and virtue. And perhaps they were so beautifully fashioned because they had no practical purpose to serve. (49) In Prussian

49. p. 266.

286 Lithuania they were in any case not known and
531 according to Vydūnas were only taken over from
[291] later immigrants. (50) Much of the beautiful

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50. Vydūnas, Litauen in Vergangenheit und Gegenwart (Tilsit, 1916). Emma Dethlefsen, "Über litauische Volkstrachten in Ostpreussen," Blätter für Heimatkunde und Heimatschutz, Vol. 3, Nos. 1 and 2.

Lithuanian decorative weaving is found today in the churches as altar covers, the ribbons as ornamentation on the alms bag.

As with all settled peoples, so among the Lithuanians a rural art of rug weaving--as /142/ is customarily developed among nomadic tribes as a folk art--did not exist in earlier times. The rugs and bedspreads woven today in the countryside, which are usually of one color and are frequently found in city houses, are of more recent origin. They borrow their manifold square circle or lozenge patterns from the heavy linen weaving which the peasant woman makes for her practical use. To set off the pattern in color either bleached linen is woven in together with unbleached, or a difference of tone is gained by weaving in hemp or cotton. These patterns, too, are beautiful and of great ornamental richness. From the point of view of age they represent the oldest Lithuanian weaving patterns. We find them in the coarse woolen towels as well as in the tablecloths that are laid out on festive occasions in the peasant houses. The hand towels are often decorated with artistic cross-stitch work, usually in red, primarily the decorative towels that do not serve for daily use. They formerly hung on the richly carved hand towel racks and are given only to guests to use. Their ends are formed by peculiarly braided lace, knotted by hand from the end threads of the weave. This is a very old technique that is still

286 practised today by the shepherd girls of the country.
531 Crocheted lace is in general rarer; nevertheless among prosperous farmers we often find decorative crocheting and openwork on beautiful and valuable bed linen.

[291] Gloves and stockings are firmly and closely knitted in several colors, the various threads being carried along on the reverse side. They frequently make their way to Germany, where they appear on the handicraft market as "Swedish" gloves. The most varied-colored ornaments are knitted in, dots and stars, together with flower patterns, and occasionally also animal patterns.
[431] These gay and strong gloves with their bright colors often serve as gifts, and the priest is always presented with them on his winter "calender journeys." In contrast /143/ to other handicrafts, in which, as we saw, old patterns are frequently used in a not so successful manner, their borrowing from the weaving technique in the modern knitted handiwork has an organic and altogether charming effect.

[292] In the Lithuanian folk costume, too, particularly as it has been awakened to new life after the first World War, art and taste are shown: the long colored pleated coat, the colorful bodice, the white shirt with the long embroidered sleeves--everything breathes cheerfulness and joy in colors (see the title picture).*

Therewith is closed the circle which embraces the Lithuanian folk art in all its branches. Many things could be only briefly touched, since the various older and more recent techniques of knotting, crocheting, and knitting can be described only with difficulty.

286 462 The whole realm of weaving with all its related techniques is exclusively the domain of the woman, while the man has chosen for himself those areas which above all demanded bodily strength or because of the size of the objects did not attract

* [Title picture was not included in HRAF reproduction -- Analyst]

346 The transition from Renaissance to baroque
177 becomes clear, for example, in the cathedral of Seinai, built in 1619. The most important baroque churches of Lithuania, however, stem for the most part from the baroque period proper, between 1650 and 1750, when, in the train of the Jesuits many other Catholic orders also settled in the country and started a lively building activity. The outward incentive for this was given by the fact that after the devastations of the Russian invasion, in 1655, the building of numerous churches and monasteries became necessary.

The new builders brought with them from Italy a completely different interpretation of space. The Gothic main aisle /156/ was now replaced by a ground plan the form of the Greek cross, with a lengthened main nave and deep chapels at both sides. But what has already been said concerning the Gothic applies also to the baroque construction in Lithuania: its architecture is more simplified than in the West, and above all, it does not have the powerful dome vault over the crossing of the nave with the transept, otherwise so typical of the baroque church. There is in Lithuania only one exception to this--the mighty monastery church of Pažaislis, which will be treated later.

346 Along with the new interpretation of space
• 531 went a different world of forms½ The linear Gothic
177 decorative forms disappeared and made way for the "decorative ideas of the Italian late Renaissance and baroque, springing forth plastically and conceived for broad surfaces." (12) In the same way

12. Prof. P. Weber, op. cit., p. 128.

the coloration changed; in place of the red brick color came the white plaster surface which was supposed to simulate the marble of the south. Characteristic of this type of construction is the Jesuit church at the city hall square in Kaunas.

½[From beginning of 16th century -- Analyst]

346 The high facade with its two towers, between which
531 a richly decorated ornamental gable often rises,
177 became typical for the new interpretation of the front.

The temporal relationship which existed between the emergence of baroque in Lithuania and the influx of the Jesuits was not accidental, for these buildings express a very specific spiritual attitude and intention, above all in the way these churches are decorated. (13) According to the in-

[113] 13. The Jesuits did not enter Kaunas until 1642. Cf. on this point K. Lerkis, S. J., "Kaip jezuitai isikūrė Kaune?" (How Did the Jesuits Settle in Kaunas?), Židinys, 1934, Vol. XX, pp. 184-192.

tention of the Jesuits, "mankind in the whole world should continually be torn anew from the sphere of everyday interests and should be directed to the divine through splendid churches, resplendent altars, gilded images of saints, statues, confessionals, and through perspective frescoes on the ceilings pointing up toward heaven." (14) How well

[113] 14. René Fülop-Miller, Macht und Geheimnis der Jesuiten (Berlin, 1932), p. 523.

the Catholic church succeeded with this striking architecture in influencing the peasant population of the country, is seen both in Lithuanian folk art and in the fact that the name of Queen /157/ Bona, who transplanted the Italian style to Lithuania, was kept alive through the centuries among the people and gradually took on a legendary ring.

346 Of all the baroque buildings of the city of Kaunas the Dominican church built in 1612 (the so-called student church in the Vilniaus gatvė) is the oldest. In the period of Russification it was

7: Jungfer RB5 Lithuanians RB5
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[For a discussion of wooden crosses in Lithuania, see cat. 116, pp. 111, 124-133.]

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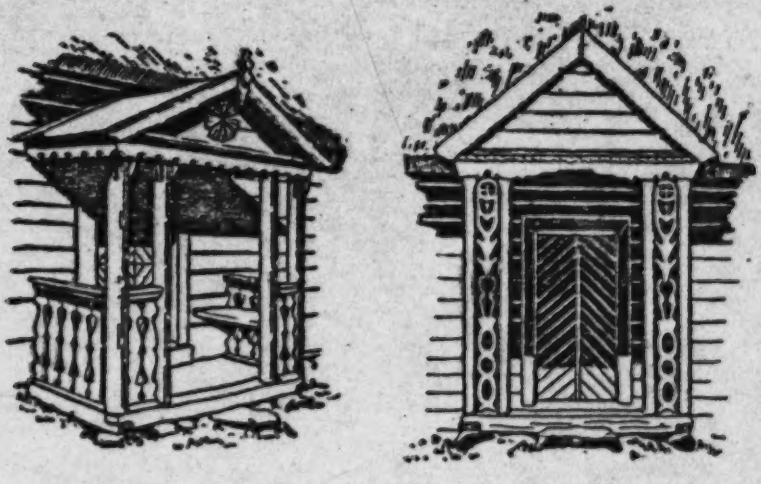

2.—3. *Porches*

was a large terrace where in summer the inhabitants could take their meals and sleep.

342 Decoration was generally scarce and usually limited to the front of the
531 house. Perforated boards embellished the cornices, the cross beams and the window frames. They were cut in saw pattern or in a design of intersecting segments of a circle. They were decorated with rows of hearts and various other ornaments. Sometimes birds or other arimals[1] surrounding a vase were placed on both sides of the holy tree of the Orient, the "Hom", which is perfectly recognizable. The oculi are surrounded by rosaces. The bodies of the pillars were often decorated with spheres or tores placed one above the other. The balustrades imitated the carvings
[777] on the rail posts. On the façade circular designs were often used. On the gable two intersecting branches representing horses or birds showed the ancient zoomorphic combinations we find so often in Romanesque sculpture. They were believed to protect the dwellers against ruin, disease and fires. According to legend, evil spirits flying over a village only entered dwellings which lacked this ornament on which they could perch and take breath.

1 [Errata: should be other animals. Cf. Errata Sheet, p. 204, cat. 116. --- Analyst]

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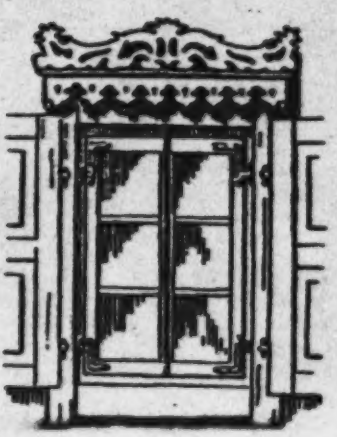

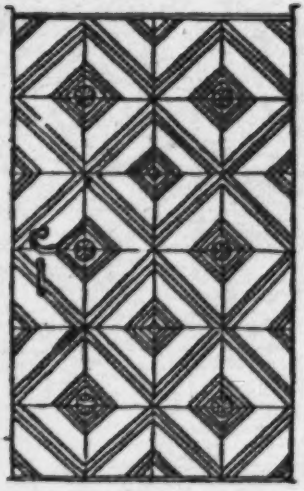

4.—7. Windows and Doors

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8.—14. *Iron Door Mountings (cf. Chapter on Domestic Art)*

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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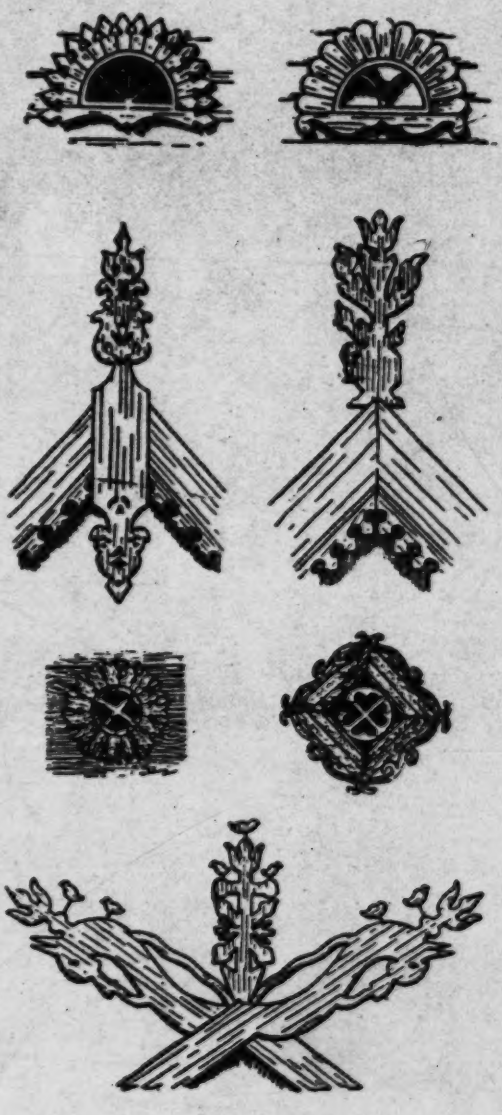
Such were the simple dwellings in which the peasant still succeeded in improving his condition of life and in introducing some progress. All these designs repeat themselves with remarkable constancy through generations and they are also to be found in buildings adapted to modern requirements.

When it became necessary to enlarge the dwelling-house, the attached storehouse gave rise to interesting architectural developments. Such houses are called "*klétis*", a name derived from *kali* — wood in Sanscrit — compare with the Greek *kality* and the Celtic *kliath*, words more than a thousand years old.

The roof is extended on one side or projected over the gable and sup-



15.—21. Gable Ornaments and Windows

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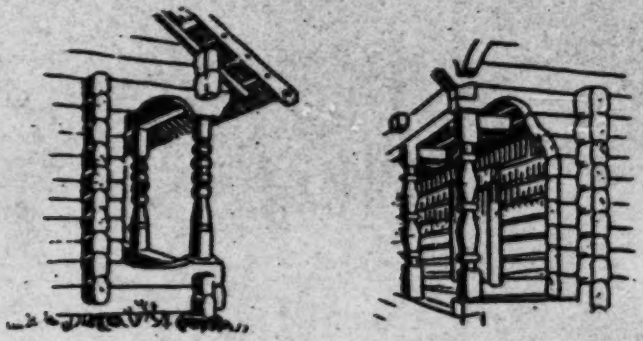

26.—27. "Prieklétis" of the Storehouse

342 ported by two or four posts which form a kind of pillar-borne frontal,
531 *"prieklétis."* The vertical section and plan resemble those of a small Greco-Roman prostyle. The *klétis* corresponds to the naos, the *prieklétis* to the pronaos. This is a wooden temple, Mr. Galaunė compared them with one. The proportions, the distribution of parts and the whole arrangement of the front are nearly identical. Horizontal branches supported by the pillars form the architrave, above which appears the frontal. The transversal beams, with their ends inserted in the entablature of the roof, bear some resemblance to triglyphs and metopes.

341 There can be no doubt that this architectural type, which originated in centres of human culture that had no contact whatever with Greece, is completely independent from classical buildings, but the absence of direct ties renders such coincidences all the more remarkable. Indeed they are of great interest for the investigation of the genesis of the ancient type of architecture. The principal factors which produced the Doric style are well known. Several trends are knotted together therein and form a homogenous order, but it is a Northern strain that seems to define its particular character. The triglyphes, the metopes, the steep roof as well as certain parts of the plan are due not to the technique of stone building, but to the timber-framing system hailing from the North. Unfortunately we can form nothing but hypotheses with regard to the pre-Hellenic huts of Thessalia and other regions which may have co-operated in their

1 [Errata: should be kind of. Cf. Errata Sheet, P. 264, Cat. 116 --- Analyst]

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42.—44. Iron Heads of Crosses on Churches and Bell-Towers

346 They are formidable barns, the austerity of which reminds one of Cistercian architecture. The same may be said of the churches which reproduced classic models with marble panelings, colonnades and cornices. At Utena the entablature is replaced by a supplementary roofing running along the walls, as is to be seen on certain church towers. The dome is composed of an octagon with a roof supporting a small square turret, the lantern. The reduction of curves to straight lines gives the structure an air of particular solidity. No luxury, no clever distribution in which everything is calculated, in which every profile has been meditated, but only a frank and sober framework of timber. In the churches of the 17th and 18th centuries there are baroque bulbs on the roofs or on the towers, but such light designs only serve to accentuate the massiveness of the construction. The wood is not hidden behind a coating of stucco. Friezes and mouldings are replaced by simple boarding. The seafaring peoples of the North built their church to resemble the hull of a boat. In Lithuania they are the work of the wood chopper. Even if inspired by the mason the builder of huts will not renounce his craft. He will discover therein new possibilities and succeed in erecting buildings on a hitherto unusual scale. By suppressing such elements of construction and ornamentation which belong to monuments built of stone only, he will succeed in avoiding what is not genuine and only calculated to deceive the eye and in creating an art belonging to him alone.

10:Baltrusaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

CROSSES AND CHAPELS

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But Lithuania is not only a country of wooden churches: she is particularly the land of crosses. Inseparable from the landscape their outlines follow the undulations of the fields and penetrate into the woods. They are placed along the roads, in the proximity of sources, on tombs, on *piliakalniai*, both in solitary and frequented places. According to legend you find one at every ten paces in Holy Žemaitija. At the cemetery of Vilnius they leave no room for a tree. Though they are originally funereal they are mostly votive offerings. They commemorate a birth, a baptism, the favorable issue of a lawsuit. They are planted in times of epidemics or of drought. They remind the peasant of the successes and misfortunes

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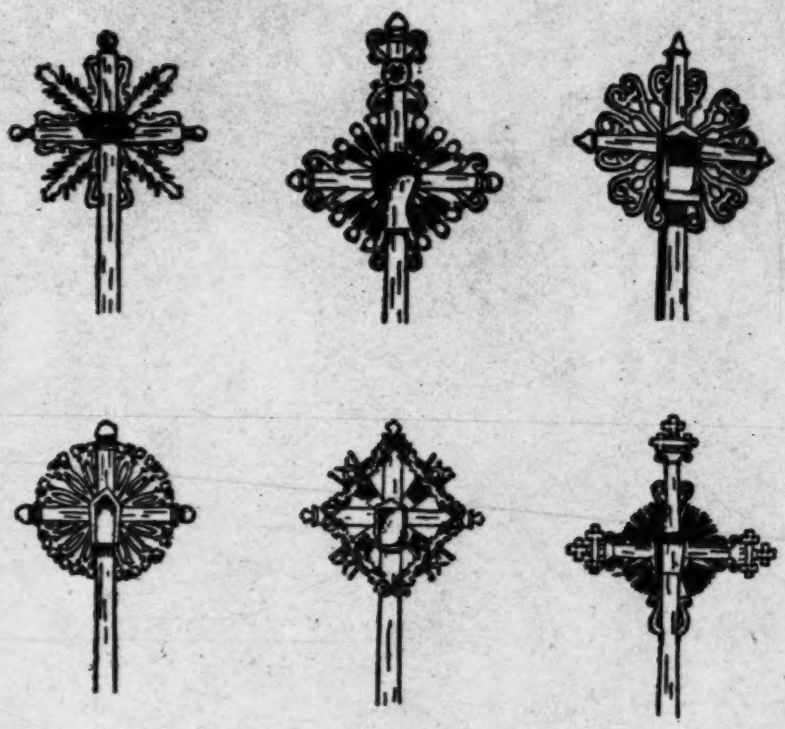

49.—54. Crosses

of his lifetime. Their consecration was celebrated by ancient rites and banquets, at which mead and beer flowed in streams. They often had nothing in common with a cross but the name and the clergy forbade their use. As early as 1426 the church proscribed them. It refused to bless them and had them removed from the neighbourhood of the chapels. Mr. Basanavičius has proved that the origin of these monuments lies far back in primitive beliefs. Trunks of trees, often rudimentary stems, were erected in prehistoric cemeteries. The archives of the churches at Insterburg testify to the custom followed by the Lithuanians up to the 17th century of placing on their tombs figures carved from boards, horses for men and birds for women. Up to the present day in the graveyards of

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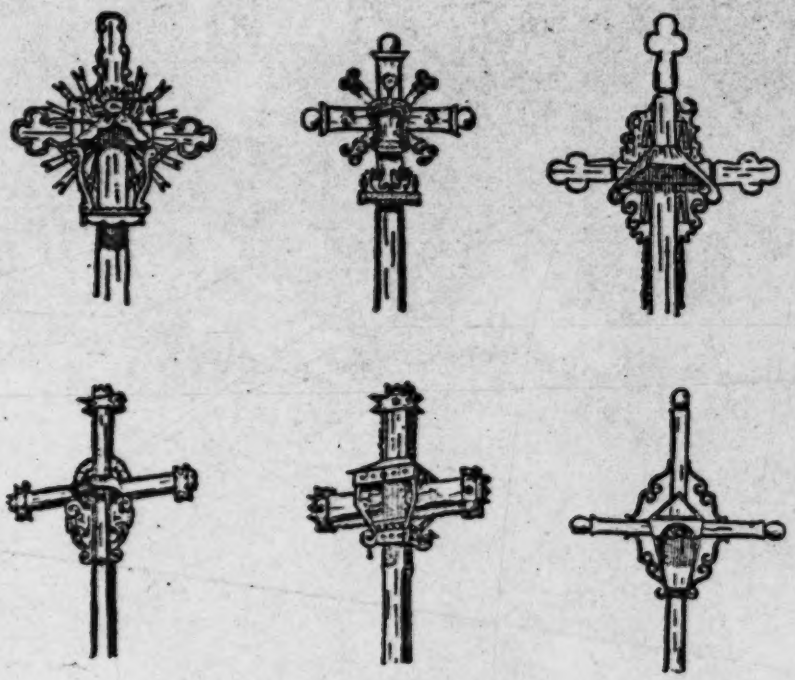

55.—60. *Croix*

fishermen in the region of Klaipéda (Memel), one may come across toads and fantastically shaped animals carved in oak or in pinewood. They are placed not near the head, but at the feet of the dead. In these monsters cowering on the grave, there is no trace of Christian symbolism Though their variety seems to be inexhaustible, — Mr. Varnas photographed more than 2000 crosses all differing one from the other — these crosses and steles may be divided into several groups. According to Mr. Galaunė, the most ancient type is a simple tree trunk rudely squared. Similar funereal posts have also been found in Russia, in Finland and in Hungary. At their tops there is sometimes a small roof and sometimes a small niche. From these two archaic types stem two series of crosses: the "mushroom cross", crowned by a gable and the "lantern cross", consi-

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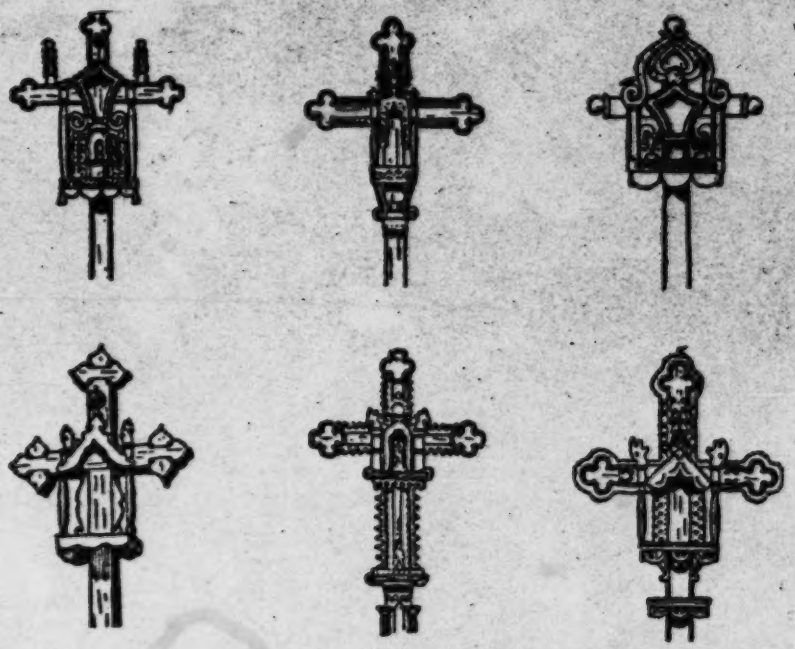

61.—66. Crosses

sting of a chapel supported by a pedestal. A third series comprises the crosses properly so called.

In these types of craftsmanship on a reduced scale, rather than in churches and dwelling-houses, the woodcutter gives his imagination free play to produce complicated forms. The roof of the "mushroom cross" is constantly renewed and reshaped as a cone or a pyramid, a star or a Greek cross. Cornices are suspended below it. It is supported by consoles or by twisted columns. They become reliquaries set on high posts. Sometimes a number of such erections are placed one above the other in the shape of strange pagodas. The "lantern type" goes through a similar evolution, small houses replace the ordinary roof, small *klétis*, the front of which is decorated with two columns, buildings in the shape of a cross or a polygone with spires or small central domes or rotundas. The walls are fre-

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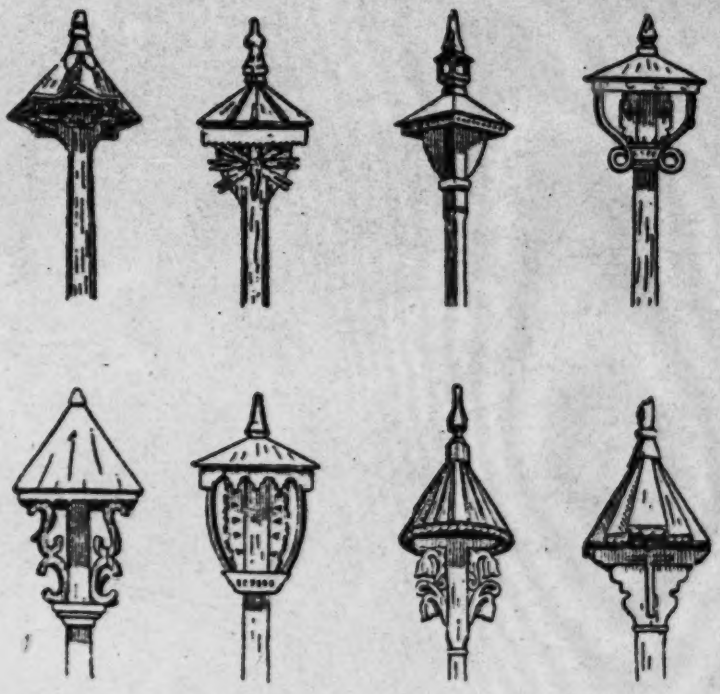

67.—74. *Crosses*

quently replaced by pillars. The chapel is often protected by trellis work, by jutty rooms, by openwork balustrades, so that the chapel itself seems to be nearly submerged under the weight of this light burden. It is an architecture of fairy tales and toys.

But it is the third group, that of crosses proper, that is the fittest object of such goldsmith's work in boards. It may be combined with the "lanterns", and then the chapel is placed at the crossing of the arms. In some cases the chapel disappears completely, leaving nothing behind but its back wall, which then becomes an independent element of ornamentation, a shield with capricious outlines fixed at the intersection of the arms of the cross. One could have thought that henceforth all traces of the ancient themes

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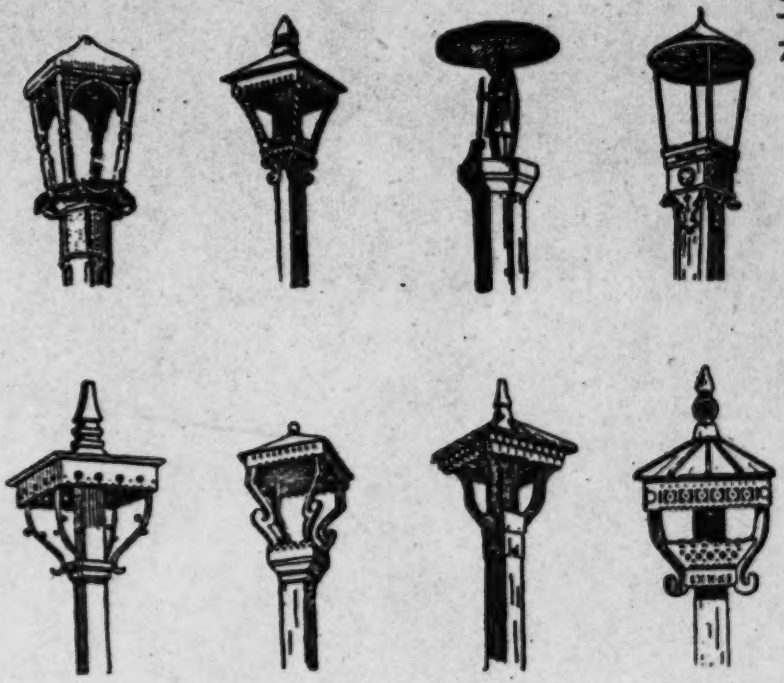

73.—82. Crosses and Chapels

had disappeared, but such is not the case. Around the cross, with or without a chapel, there are often placed wheels and disks of fire. As in Ireland there are frequently to be seen circles or fan shaped arrays of arrows, leafwork, palm leaves, wreaths of flowers. Sometimes their dimensions do not exceed those of a simple aureole, but in certain cases the cross is submerged thereunder.

To the now barely discernible Christian symbol another element is joined, 778
the origin of which goes back to pagan traditions. It is a surviving rem- 531
nant of prehistoric forms and of the ancient worship of the celestial bodies. Sun wheels are revived and eclipse the symbol of Christ. The myth is also preserved in the legends transmitted by word of mouth.

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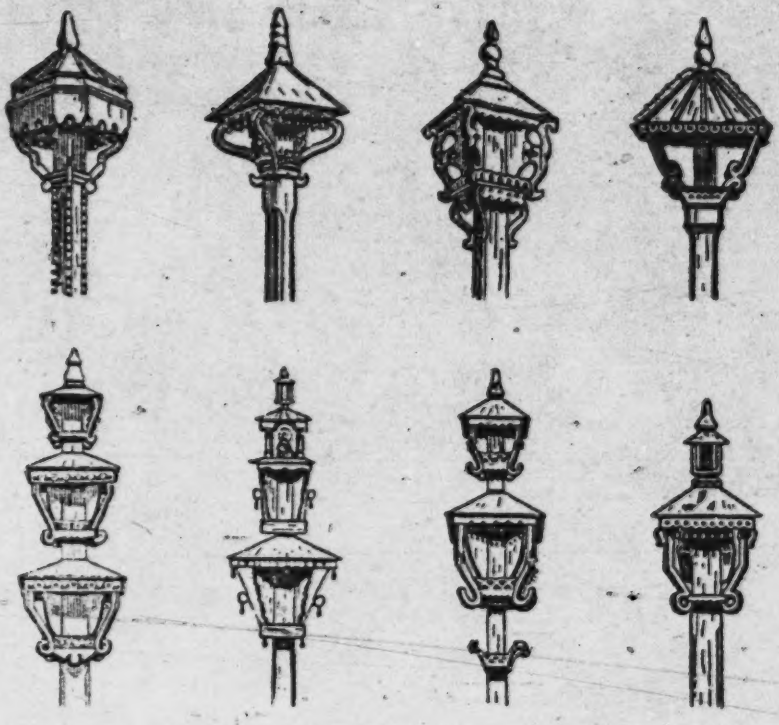

83.—90. *Crosses*

There can be no doubt that the most ancient forms are those in which the wheel prevails. Sunk in the flames of the former god, the emblem of the new religion is lost at first in the conflagration and only emerges from it gradually. Gradually also the light of the celestial body diminishes and transforms itself into an aureole. For a long time both symbols are at par, but later the cross emerges. It has often several arms, each of which itself bears several arms. Finally the last of these accessories disappears and the cross alone remains in its traditional simplicity. The large grave crosses that stand inclined all over the open country belong to the most recent type.

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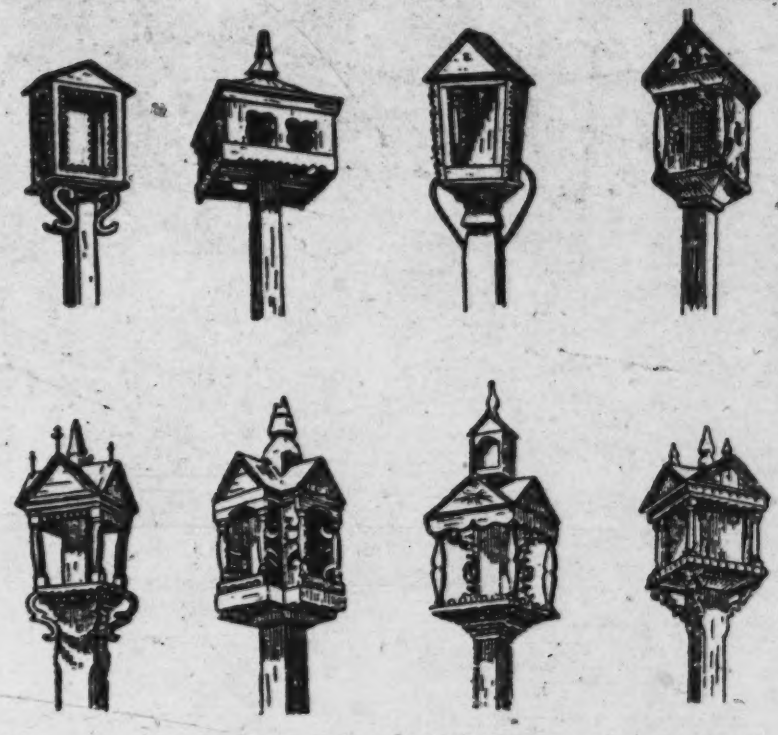

91.—98. Crosses and Chapels

Small votive chapels are scattered in the woods and in the meadows. They only came into fashion at some later time and they are especially frequent in Žemaitija. They shelter small statuettes and offerings are usually deposited there, such als strings of beads of amber or glass, ribbons, colored tissues, artificial flowers and frequently also pocket mirrors, to which some particular meaning seems to be attached. Small statuettes of the Holy Virgin are surrounded by bits of looking glass, that reflect and multiply her image. Sometimes such chapels are suspended aloft on trees, sometimes they stand on the ground or on a base of stone. These are the cages or the cabins of the Saints. The "cages" often attached to oaks,

10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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99. *Votive Chapel near Kremala*

100. *Votive Chapel near Skiemoniai*

firs and pines, do not differ essentially from the small "houses" set upon pillars and crosses, but the "cabins" constitute a distinct series. They are much larger, their height sometimes attaining two meters, they are no longer toy houses and not yet real houses. Sometimes they consist of an old excavated tree trunk, surmounted by a conical roof, the statuette itself is placed in the very heart of the tree. They sometimes reproduce the *klétis* type of church or its pyramid-shaped steeple, and often they are built on a circular, hexagonal or octagonal plan. They are easier to make on account of their reduced scale, which presents the double effect of a church and piece of furniture. These monuments abound in inventions, but they are not the work of ornamentalists like the lanterns. The decorative elements of Western buildings are adapted to them and the Gothic as well as the classic forms are reproduced there according to the taste of the joiner.

The small chapels are loaded with spires and ornamental flowers. Broken arches run along the walls and join the colonnades. The various themes are thrown into one and recast. Out of this mixture arose a fantastic

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101. *Votive Chapel near Jučiūnai*

102. *Votive Chapel, Forest of Šilėnai*

miniature architecture, a Pompeian style of the Middle Ages, similar to that of the tabernacles and stained glass windows of churches. Baroque designs treated with liberty and measure are also frequent. Nothing is forgotten here, pinions, broken gables, delicately outlined roofs and so on. Cornices, entablatures, pillars, capitals and mouldings are carved with the greatest skill and an eye for detail. Imaginary and real at the same time, these small tempietti lost amid the vegetation, seem to have been devised to receive the smaller deities of Nature. Similarly to the steles, crosses and churches, these chapels are frequently surmounted with ornaments in wrought iron. These appear later than the wooden solar roses, but continue their tradition. Until the end of the 18th century they usually represent the signs of celestial bodies, the sun, the crescent moon or celestial wheels. Later the cross appears, but it is often broken up by the geometrical ornamentations. Sometimes each arm bears supplementary arms, sometimes the horizontal arms are double or even treble. Angels, animals, persons and certain Oriental images are also represented. But the design is always dominated by the theme of radiation.

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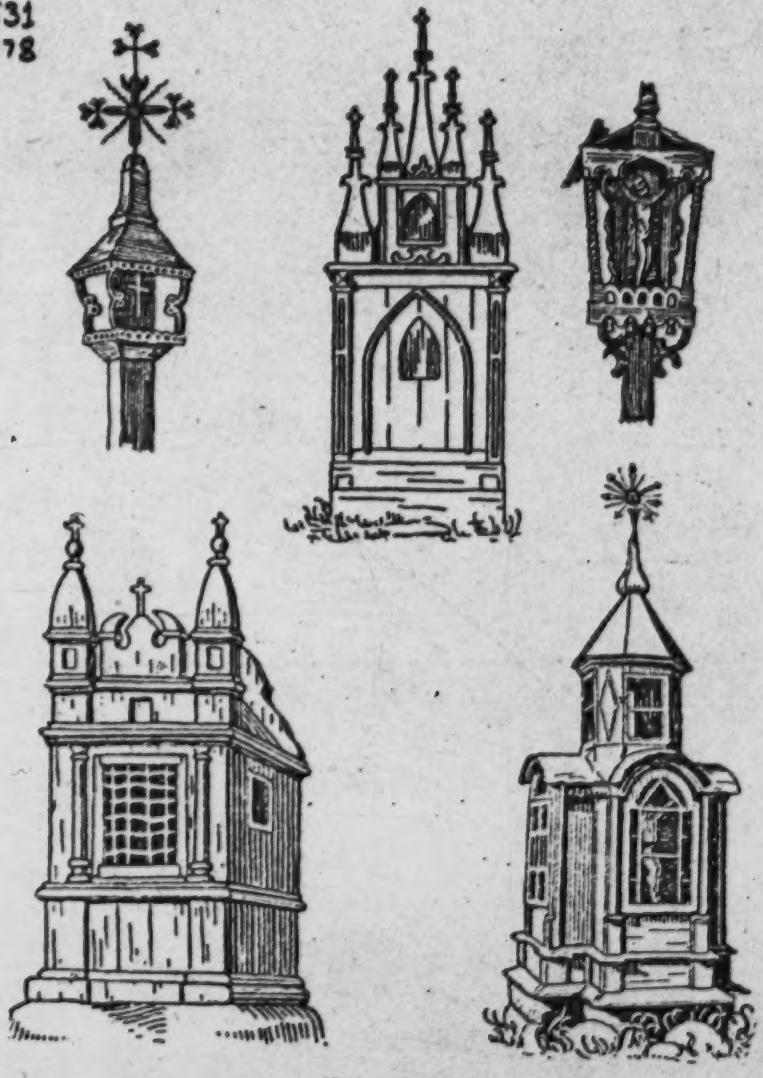

103.—107. Votive Chapels and Crosses

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108.—113. Crosses and Chapels

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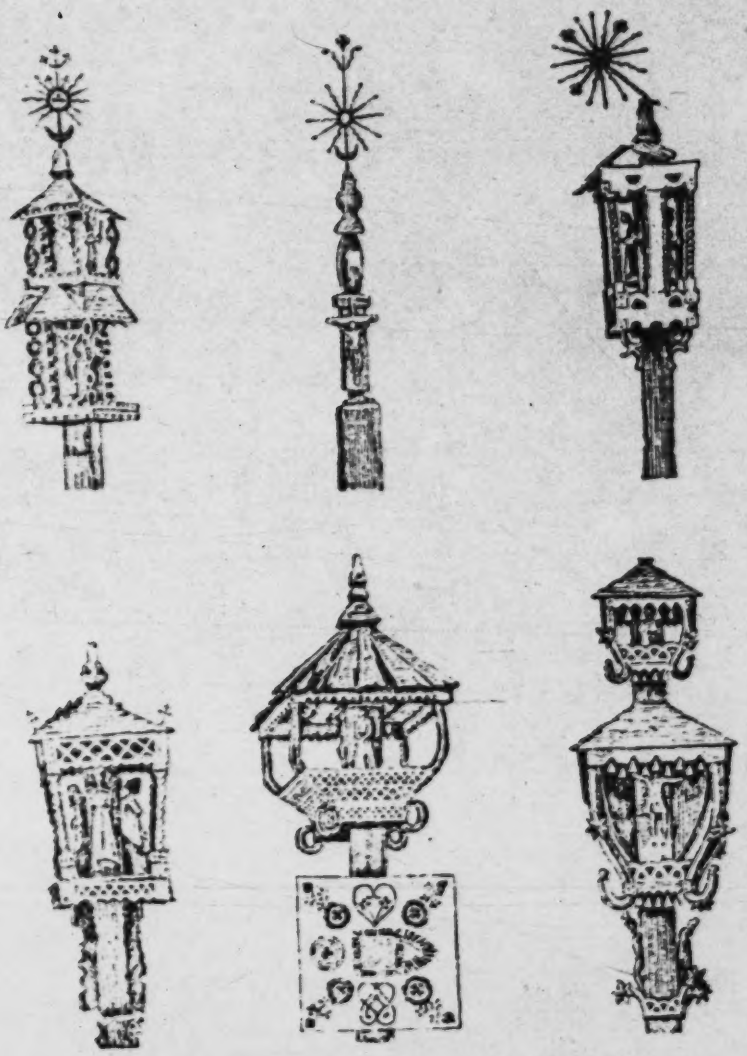

114—119. *Crosses and Chapels*

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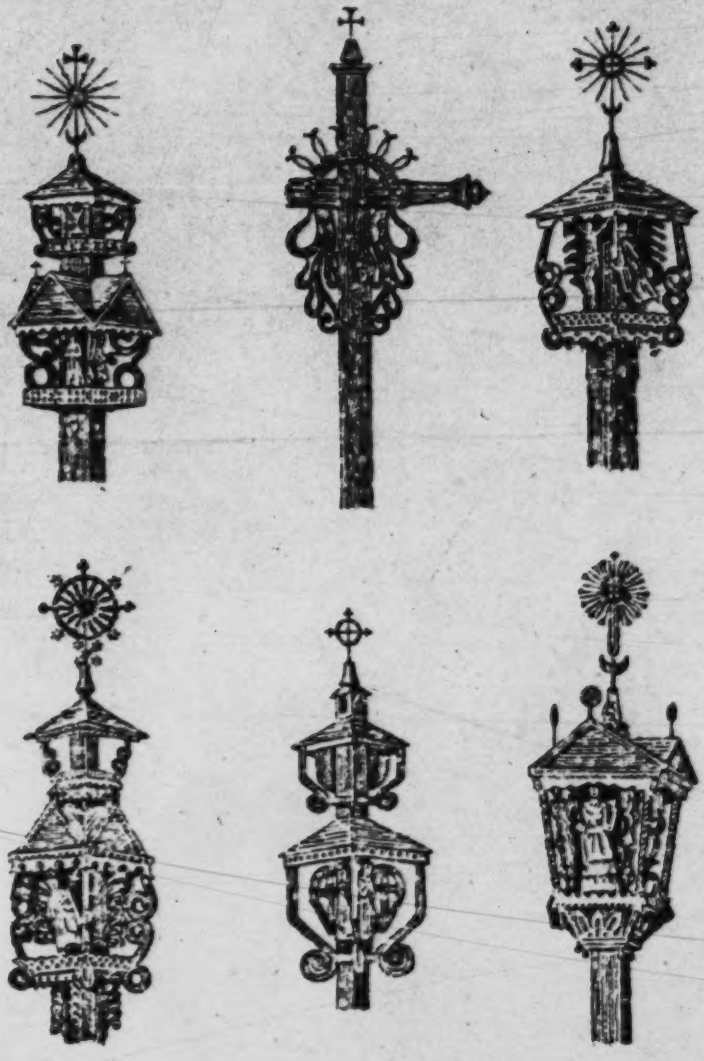

120.—125. Crosses and Chapels

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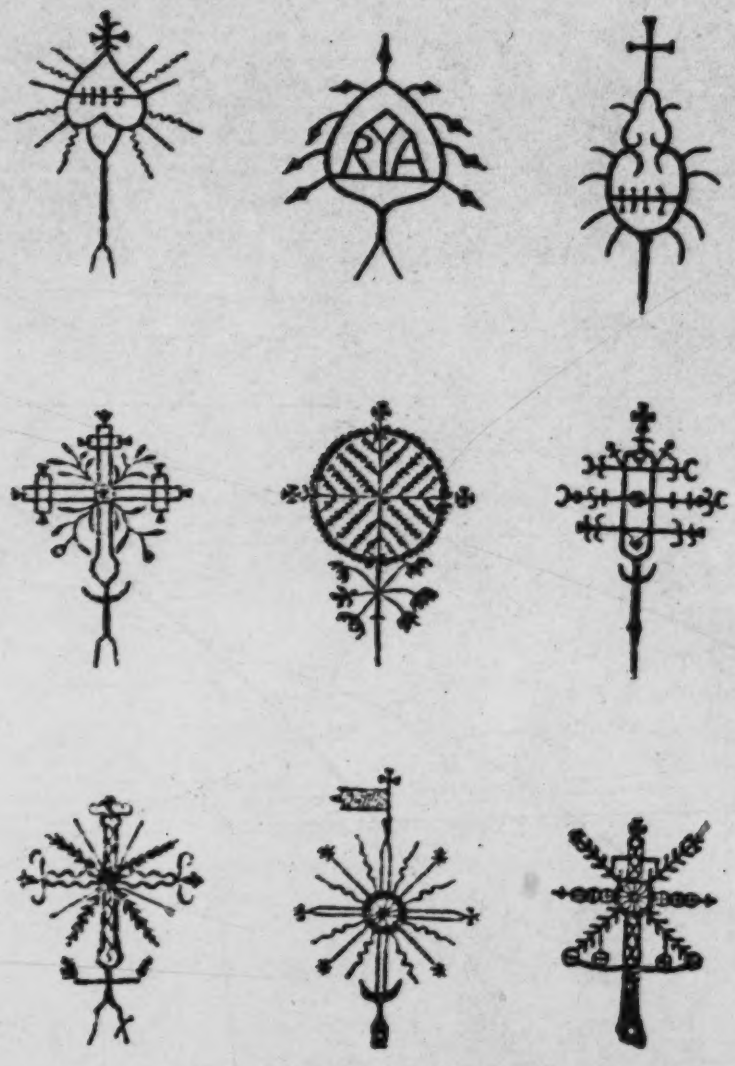

134. Iron Heads of Crosses

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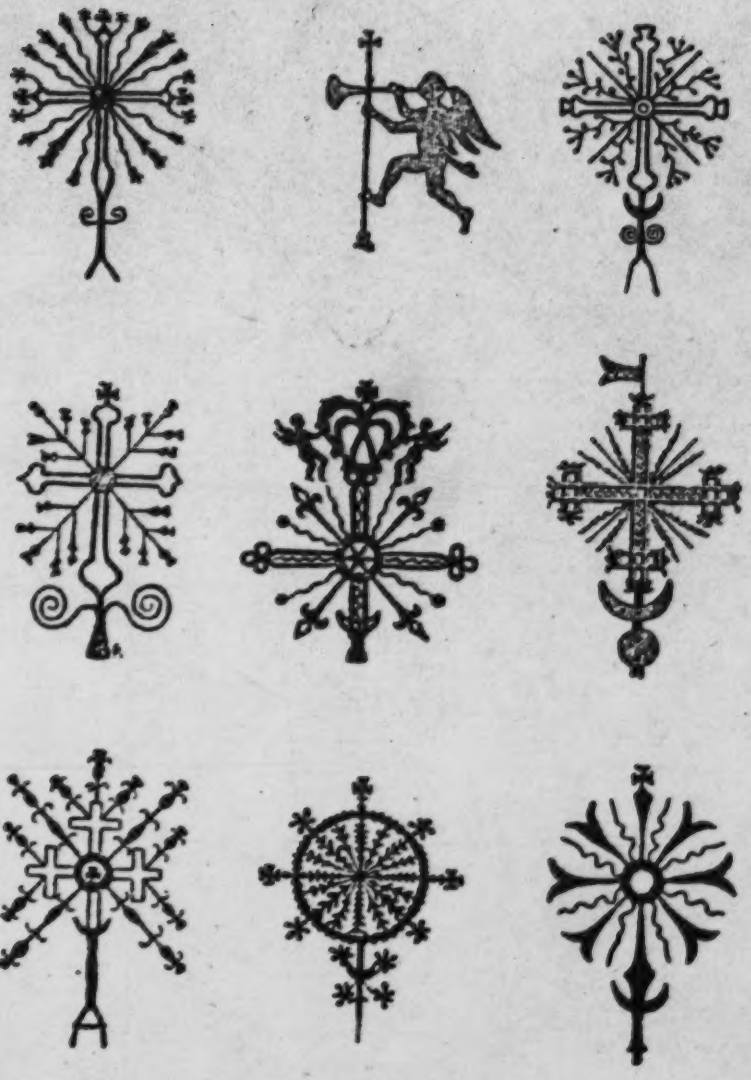

133.—143. Iron Heads of Crosses

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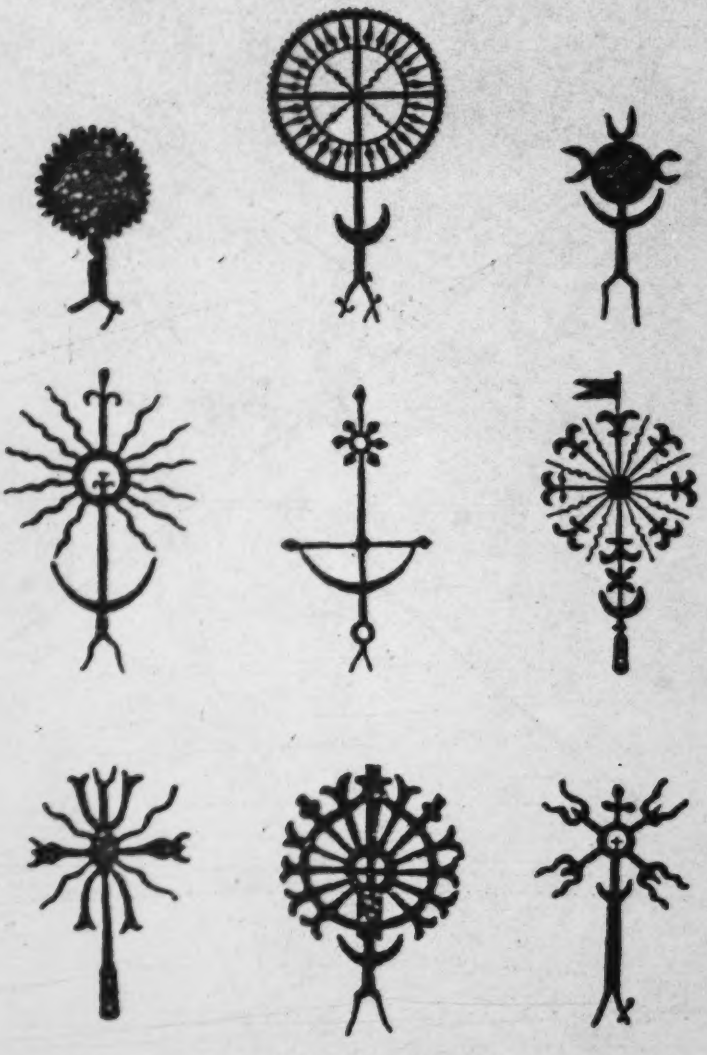

144.—152. *Iron Heads of Crosses*

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10:Baltrusaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

Arrows stream forth in all directions, regularly undulated sword blades, idealized vegetation, tulips which are already to be found on prehistoric jewelry, the uruta, the national flower and branches of fir. When executed in metal they retain all the hardness and refinement of the material of which they are made. In these complicated networks all the parts are cleverly united and cut with cold precision. The monuments are crowned by iron crystals resembling blackened crystals of snow. 531 778

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

DOMESTIC ART

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[531] During the long winter months of enforced retirement in his dwelling the peasant does not remain inactive, he repairs and manufactures all the things he needs. He also tries to decorate and embellish familiar objects and his faithful tools, such as the spinningwheel, the distaff, the loom, the beating arms, the sheaths of the whetstones, the napkin-rings and the nutcrackers. Similarly to the *dievdirbis*, he cuts and carves wood. He uses it even to make such appliances as are generally made of iron; primitive ploughs made of oak were still in existence a few decades ago, the locks are often a device made of boards, the bells for the cattle are made of hollowed-out branches and emit the dull sound of a rattle, and last but not least, so are most of his musical instruments, the *"trimitai"* trumpets, 1.50 or 2 meters long, wrapped in bark, — the *"kanklės"*, a sort of zither with an archaic box. Certain containers, tuns, buckets, pails and devices for measuring agricultural produce, are composed of simple staves held together by rings. Sometimes they are made of bark so tightly plaited that they can hold water. Such plaited vessels are used in Žemaitija in the manufacture of beer. The liquid within them is heated by means of incandescent stones. Even in our days such enormous *"dundulos"*, resembling Greek jars serve as containers for flour and cereals.

Part of the crockery is made of wood. Cups, spoons, saucers, goblets for tasting spirits, all present a great variety of shapes. Each type serves a special purpose. Sometimes they have a ritual meaning. The museum of Kaunas (Kovno) owns twin cups, from which bride and bridegroom drank on their wedding-day. It is cut from a single piece of wood in the shape of a horn, and is the equivalent of the ancient rhyton. The raw material used, readily submits to treatment with a knife and favors carved decoration. Sometimes the wood is engraved in the manner of a bone by simple striation, sometimes it is carved. The many sharp edges produce an effect of dry lights and shades. Sometimes a board is entirely perforated and the designs seem to have been punched out. This method is chiefly applied to window frames. The two other methods are applied to all sorts of objects. Designs containing figures are rare. Distaves and beaters are often decorated with birds or two flaming hearts, such are gifts exchanged between lovers. But generally the ornamentation consists of vegetation or geometrical figures. The design of plants is most frequently made by slight incisions. On thread-like stalks large leaves and flowers are suspended, spread as on a sheet of a herbarium. The contours are regular and supple. They freeze and become harder the deeper the incision. Work with a cutting tool entails regular movements, which produce both straight lines and curves. It is under such technical conditions that the abstract style is originated. Zigzags, crosses, triangles unite in a thousand ways and are ceaselessly renewed. On plane surfaces prisms and diamond shaped points are cut. Inside the large figures small designs are cut, a trellis of polygones and rosaces. These "ornamented ornaments" are placed side by side, they intersect and fit into each other, and in their apparent monotony an infinite variety is manifested. A distaff and a spindle, thus carved with care and precision, become precious objects.

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No doubt this gamut contains elements which are common to nearly all rustic arts, and the tool everywhere leads the hand to execute the same designs. The geometric themes entail designs which very often coincide. Some of them composed of interlaced circles are common to all ages and to all countries, they can be seen on the ceramics of Susa, on Roman mosaics, Syrian lintels and Merovingian manuscripts. The shepherds of the Pyrenees reproduce them on their crockery up to the present day. But the distribution and the place of these designs lends them

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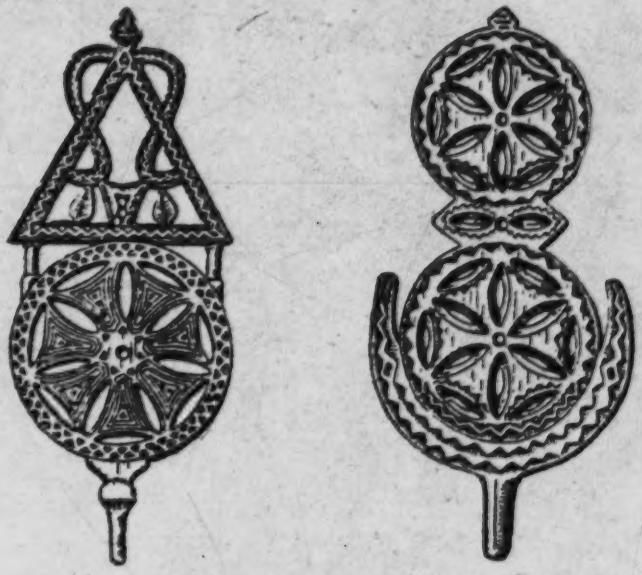

156. Carved Distaves, used on a Spinning-Wheel

a personal note. Sometimes the decoration is made in high relief, the edges disappear and the outlines become more subtle, while maintaining their clear-cut precision. Plants again invade the panels, flowers crush each other on the polished surfaces of the boards. Instead of graphic roses, we find an abundant vegetation. Small baroque volutes sometimes mingle with rustic decoration. This decorative sculpture sometimes takes on a grotesque character, especially on walking sticks and nutcrackers. Such walking sticks are entirely covered with geometrical ornaments and are crowned with a head or a torso. Some of them serve as marks of distinction or of clanship. etc. These so-called *"krivulés"* belong to chieftains and are passed from hand to hand in case of a summons or the transmission of an order. The nutcrackers represent monsters with powerful jaws, in which can be recognized domestic animals, the fauna of the steppes or grimacing human faces.

The great wooden coffers serving at the same time as trunks and cup-

The great wooden coffers serving at the same time as hutches and cupboards in which the family valuables are piled up, are generally decorated with paintings. On a monotone background are carved idealized flowers, framed in rectangles or planted in pots, such as tulips, roses, daisies, harebells. They often sprout forth on the same straight or undulated twig at regular intervals. Animals, such as horses, cocks and hens, oriental lions and even the image of a mermaid with the tail of a fish are less frequent. The colors are usually brillant blue, yellow and white. The strokes of the brush are energetic and clear. They contrast by their breadth and their spontaneousness, with the minutely calculated ornament carved with a knife. In the *klétis*, with their bare walls, such large painted panels play the part both of pictures and frescoes. In the same spirit the village painter applies himself to the decoration of window shutters, the doors of houses, small chapels and crosses. Among the art still in existence, ceramics plays a large part. The tumuli, *anthapiai* and *piliakalniai*, have yielded numerous prehistoric specimens. There is earthenware of solid and simple profile thrown by hand. Such vessels are sometimes narrow with an elongated neck, and sometimes low and wide. Large plates with vertical or oblique edges have also been found. The bottom is generally flat. The decoration is composed of fir trees or saw-teeth or indentations. These elements subsist up to the present time. The peasant pottery follows the same procedures and is decorated with the same ornaments. The gray, black, brown or red earth is modelled on a primitive throw, dried and baked over a moderate fire. Here the whole gamut of the ancient designs can be seen, such as dentelated and undulated designs, rhombs, crosses. They run along the rims, cover the bodies and sometimes even extend to the bottoms. The designs become more regular, but their elements do not change. Even when provided with improved tools, the potter returns incessantly to the same old designs. This constancy however does not exclude an enrichment of the craft. The number of types increases, milk-jugs, — *"puodynė"* or *"dubenėlis"* — with oval bodies, large neck and without handles, water-jugs, — *"ąsotis"* — which resemble the antique oenochoi, bowls, saucers, special vessels designed as containers for the meals of the workers in the fields and with a double body connected by a single handle. Sometimes the clay jugs are wrapped in plaited bark.

The ceramic items are nowadays glazed and influenced by painting, the ornaments are now not only engraved, but also painted with a brush. New

figures appear, stars of intersected lines, flowers similar to those painted on trunks. They radiate from the centre of the plates and dishes, emphasize the curves of the bodies, the rims and the necks. They are animated designs which seem to have been invented by the rapid movement of a clever hand, and which always occupy the place intended for them. Here also the colors are free and vivacious. Yellow, red, blue spots are clearly visible on a ground often of a darker color, brown, gray or green. When covered by a varnish or glazed, such objects which are made of a somewhat coarse material, frequently assume metallic tints. The simple shapes usual in household ware, become more complicated in vases, candlesticks, small pots designed for the decoration of dwellings and holy water containers. Sometimes the design is even overloaded, multiple bodies, small vases set on rims of the main body, double, triple or even multiple handles sinuously undulating, undulated or embossed rims, handles rolled up in baroque convolutions. Curve and countercurve, used with discretion, lend a singular elegance to this robust pottery.

Zoomorphic themes which are not used in pottery, are developed with much imagination in children's whistles. There is a distinct series of odd figures, horsemen, rams with big horns, birds, dogs, horses, fantastic monsters. With their arms formed in guise of small handles, their bodies reduced to a trunk and the limbs to small projecting branches, they resemble the schematized statuettes of archaic Greece. As everywhere else popular ceramic art has been threatened by industrial production. But in the neighbourhood of Biržai, Radviliškis and Vilkoniai, potteries are still in existence and the potters are still active. Those of the region of Biržai have managed to maintain their old reputation.

Certain designs of the ceramic are also employed in the decoration of egg-shells which is still common in most parts of the countries of Eastern Europe, in Poland, Roumania, Czechoslovakia and Russia, though not with the neighbouring Latvians. In Lithuania this custom is mentioned in documents of the 16th century. Egg shells are not only painted at Easter, but, in certain regions, at other feasts also, as e. g. on St. George's Day or at Whitsuntide. This is done in two different manners; either the eggs are plunged in the colored liquid and the design is then engraved with a knife, or in imitation of the technique of the Javanese batik, the figures are designed by the application of wax and the egg is afterwards soaked in

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157.—162. *Decorated Eggs*

the color. When the wax is removed, the ornaments appear in white. A great variety of shades is obtained by using a series of colored baths. Some of the designs used in pottery are retained, such as firs, rosaces, stars, dots, zigzags, a few types of flowers, but the design is small and condensed, it covers the egg with a network of lace. The potter turns goldsmith. These designs have distinct names, the adder, chicken's feet, the rake, butterflies, snow crystals. But these names are more or less symbolical and have only a very distant connection with the corresponding design. In general the background is dark, black or dark brown, blue or red. It resembles island wood more than egg shell.

Besides wood and ceramics, work on textiles, wool, cotton and particularly linen is one of the richest and most ancient branches of popular art. On Latvian territory tissues of the Iron Age have been discovered, with metal ornaments resembling those still in use in Lithuania, but in wool. Prototypes of the latter must certainly also have existed. Later certain

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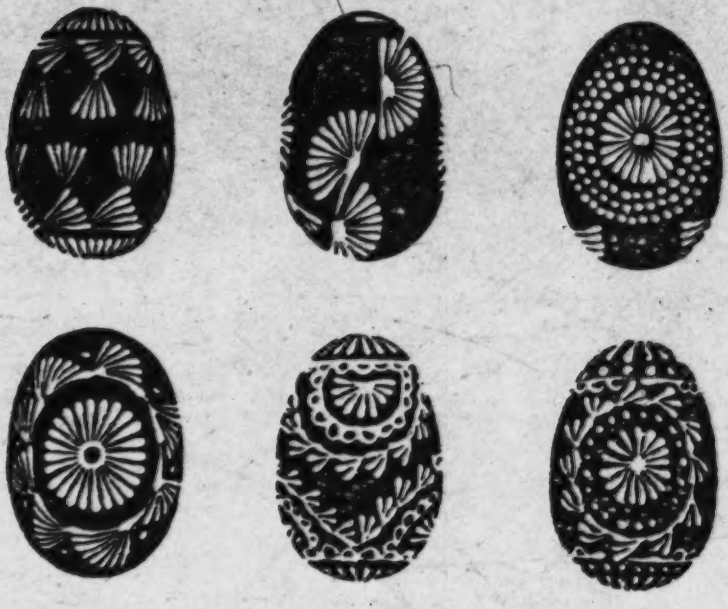
163.—168. Decorated Eggs, Pattern scratched with Knife

531 elements may have been imported from the East. The word *"kilimas"*,
286 which means carpet, is directly derived from the Asiatic *kelims*. Unfortunately their patterns have not been preserved, but the foreign inventories of the 17th century assign them a good place. Linen and fabrics have always been renowned and were exported as far as Hungary.

Tissues, embroideries made for the decoration of the home or of clothes are the work of women. They make them by hand and by means of archaic devices, such as the spinning-wheel, distaff, spindle and loom, which have undergone but little change in the course of centuries. Linen is used alone or mixed with cotton for sheets, table-cloths, napkins and towels. In the large cloths, which are so solid that they are handed on from generation to generation, the damask decoration is of an infinite variety. Raw linen and bleached linen, linen mixed with cotton threads intercrossed in all directions combine to bring forth designs in checks, stars or intersec-



169.—174. Decorated Eggs, Pattern laid on with Bees-Wax

ting circles. Designs in gray on gray, which are sometimes very intricate, produce light effects which relieve the austerity of the material used. Towels are made on the occasion of a birth. They are also used to cover a coffin. Being much smaller than sheets, they require smaller cleverly laid out designs. In the district of Biržai they are often given a colored band along the edge, generally red, but sometimes blue, or long plaited fringes. The lace that sometimes borders them is made with a needle or a spindle.

Colors are sometimes used in the cloths, but chiefly in clothing. Two item[1] are of special interest, the "*juostos*" and the "*šiurstai*", i. e. belts and aprons. In the former the most ancient designs are preserved, whereas the latter are remarkable for the splendor and richness of their decoration. The *juostos* make use of several techniques and of different looms, some of which are complicated, whereas others are so rudimentary that a shep-

[1] [Errata: should be items, cf. Errata Sheet, P. 204, Cat. 116--- Analyst]

herdess can work them while watching the cattle. They are made of woven, plaited or sewn strips. Originally they were made of wool, but later bleached or coarse linen and even cotton bought in town were added.

The most ancient belts were plaited. They are decorated with simple zigzags and only in a few tones, white, red, blue. Some of them may still be found in the neighbourhood of Zarasai, Panevėžys and Ukmergė, but they become increasingly rare. The sewn *juostos* of Suvalkai (Suvalki) too are seldom to be found. The method most frequently employed is weaving. The primitive specimens show but few colors, blue green, red, rarely black and white, with a brownish border. With the Dzūkai Lithuanians of the region of Merkinė, Alytus and Pūnia, white and red, prevail, but the scales show a a tendency to increase. Nevertheless, red, green. and yellow prevail. The designs are geometrical and formed of interwoven threads. Designs à la Grecque, swastikas with ramified branches, rosaces and complicated polygones are worked in lozenges, squares and crosses. Also ladders, hooks, angles, windows, rakes, goat's hooves, nuts, four-and fivefold eyes. The ornaments crowd together and form new designs, an uninterrupted series of straight lines and angles. The principal parts of the design occupies the centre of the strip. A double row of ornamentation appears on broad belts. Each side of the belt is framed by two small independent friezes.

Aprons are made by more skilful methods, certain techniques resemble those of the *kilimai*. The ornaments are often handsewn, and various systems are employed on the same apron. The preparation of the frame itself requires more care. The threads are colored by the weaver herself and work proceeds slowly. On a background of dark blue, garnet or green and even black, large designs are worked in linen or cotton. They are fleur de lys, idealized roses, or red, violet, blue and yellow tulips. The designs are combined in crosses, rosaces, zigzags, in solid broad ornaments, that remind one of the sumptuousness and the violent coloring of the ancient Spanish tissues. They are sub-divided into horizontal bands. The design is sometimes spread over the surface, sometimes it is framed by rays. Such designs, standing out against the background, maintain the character of a coat of arms. The tulip, one of the four flowers dear to the decoration of the East, which has been known in this country ever since prehistoric times, appears there as an emblem. These *žiurstai* are worn everywhere, but they all of them come from Suvalkai, the district of

1/n [Errata: should be tendency. cf. Errata sheet, p. 204, cat. 116, --- Analyst]

Mariampolé and of Kalvarija. At Klaipéda their decoration consists of several finely embroidered horizontal strips. They are not only ornaments, but also symbols of virtue. In some villages it is considered improper to be seen without an apron. Once, at a market, a woman was asked to sell her apron and she considered herself outraged.

The other parts of the dress of a peasant woman are: a linen shirt with wide plaited sleeves, trimmed with small embroidered designs, a very ample woollen skirt, sometimes dark and plain and sometimes striped or of a Scottish pattern, gathered at the waist and a sleeveless vest, the *"kiklikas"*, a kind of corslet often made of valuable brocade, which made its first appearance in the early 19th century. According to Mr. Galauné, the first specimens were perhaps imported by the soldiers of Napoleon's "Grande Armée", on their retreat from Russia. In the neighbourhood of Klaipéda, the *kiklikai* are of dark velvet. Necklets of coral and especially of amber are worn on the neck. Their beads, either raw or cut in facets with a knife, have not only the value of gems, but are endowed with magic qualities, they belong to times gone by and to legend. These fossil drops of resin, which have been described by Tacitus and were sold by Ligurian traders who imported them into the countries of the Mediterranean and Black Sea area, where they were deemed to be more precious than gold and who therefore jealously kept the secret of their origin, often contained imprisoned insects and other mementoes of olden times.

Young girls wear on their heads a band of tissue held at the back by a flow of colored ribbons, married women wear instead *"nuometas"*, a sort of white veil several meters long, which is of Eastern origin, but was also adopted in the West, and Tertullian recommended its use. At first this fashion found but few followers and was later abandoned, but it became the rule for married women from 1300 until 1500. During that time a large number of themes of sculptural models were imported into Lithuania, the survivals of which have been described above. It is possible that this fashion followed the same route. And do not certain weavers, with their dour yet finely cut profiles encircled in white, resemble some statues of the Middle Ages? The veil with its folds and its ritual knots is sacred, it bestows upon such as have taken it a certain measure of authority and of office. With their head-dress resembling that of the Saints of the Church, these peasant women would seem to belong to a religious order.

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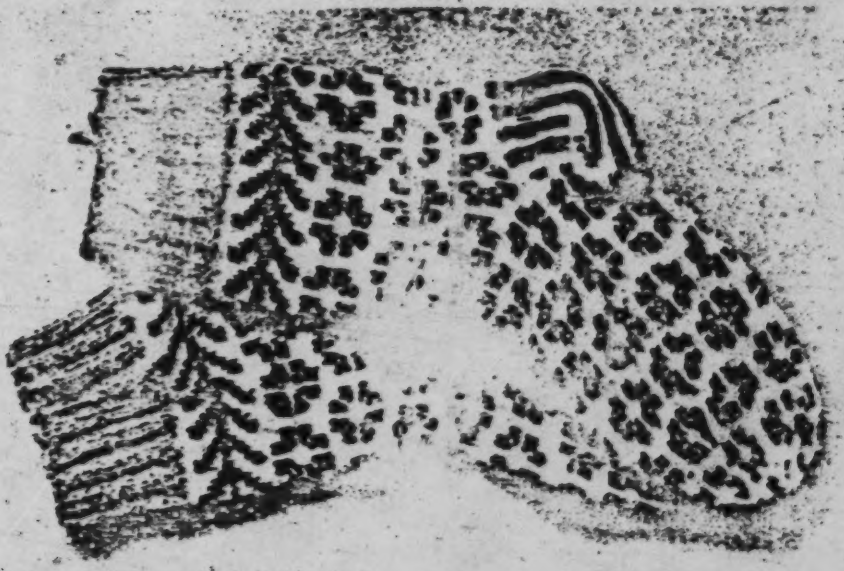

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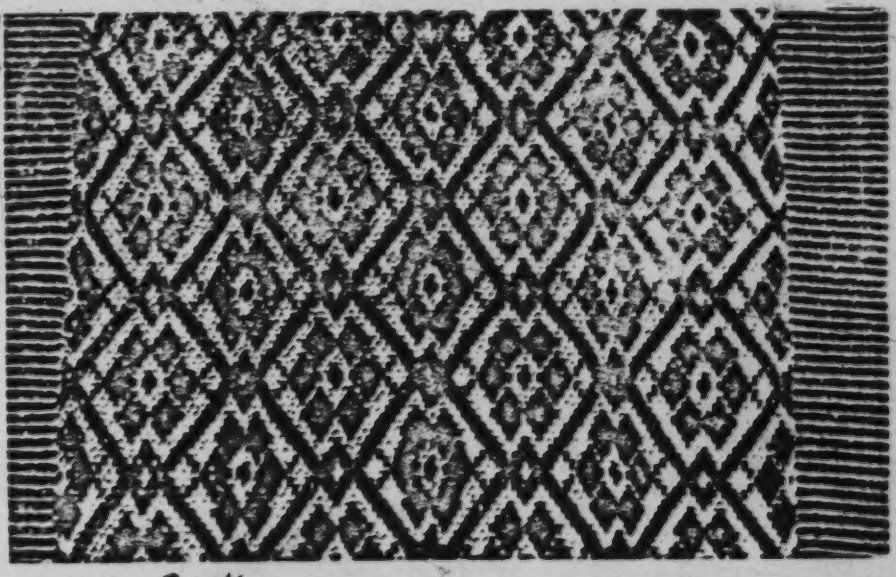

62. Socks
District of Kretinga

63. Carpet Design

[For additional examples of decorative art, appended to the text, see pages 94-113, pages 148-203, category 116.]